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CONTENTS.

	PAGES
ENGLISH IN A FRENCH UNIVERSITY	27
ENGLISH IN THE UNIVERSITY OF CALIFORNIA. <i>Charles Mills Gayley</i>	29
COMMUNICATIONS	32
An Historian's "Literary Style." <i>John J. Halsey</i> .	
ABRAHAM LINCOLN'S COMPLETE WORKS. <i>B. A. Hinsdale</i>	33
SAVE ME FROM MY FRIENDS. <i>Alexander C. McClurg</i>	36
SOME RECENT BOOKS OF TRAVEL. <i>Alice Morse Earle</i>	39
Bowers's Across Tibet.—Montbard's Among the Moors.—Boothby's On the Wallaby.—Cole's The Gypsy Road.	
BRIEFS ON NEW BOOKS	41
Studies in mediæval life and literature.—Literary use of the Arthurian story in four centuries.—A new biography of Dante Rossetti!—An Illustrated Dictionary of medicine, biology, and allied sciences.—Mr. Goldwin Smith on "Questions of the Day."—Anthropological essays of Professor Huxley.	
BRIEFER MENTION	44
NEW YORK TOPICS. <i>Arthur Stedman</i>	44
LITERARY NOTES AND MISCELLANY	45
TOPICS IN LEADING PERIODICALS	46
LIST OF NEW BOOKS	46

ENGLISH IN A FRENCH UNIVERSITY.

The proceedings of the International Congress of Education, held in Chicago last summer, have just been published in a carefully-edited volume of a thousand pages. The work is an almost inexhaustible storehouse of information and comment upon most subjects of current educational interest, and ought to prove helpful and stimulating in the highest degree to the thousands of teachers into whose hands it will come. One department in particular, that devoted to the subject of Higher Education, is noteworthy for the breadth and scholarly character of the papers and discussions included. There are addresses by Presidents Gilman, Kellogg, Raymond, Low, Angell, Jordan, and Keane, by Professors Hale, Shorey, West, Wilson, and Sproull. Upon some of these addresses we commented at the time of

the Congress, and are glad to see that permanent form has now been given them. But our special purpose just now is to direct attention to the paper on "The Study of English Literature in French Universities," prepared for the Congress by M. Chevillon of the Lille Faculté des Lettres, but, owing to some misunderstanding, not read, and now made public for the first time.

Few who have not made a special investigation of the subject have any idea of the immense achievement of the Third French Republic in the reorganization of public instruction. To the thinking mind, the work done in this direction is greater and more significant than the work of political or of military or of social reorganization. But it is not of a nature to attract public attention, and is practically unknown outside of France. M. Chevillon gives us an amusing illustration of the attitude of the foreigner in this matter:

"I remember, a few years ago, reading an article in the great English Philistine paper—'The Daily Telegraph'—in which it was said that the great majority of French people thought that Shakespeare was a lieutenant of Wellington, who had helped him to win the battle of Waterloo. Now, this was unfortunate, as not less than four plays of Shakespeare had just been performed in Paris. But the prejudice under which the writer in 'The Daily Telegraph' was laboring is perfectly natural, when we notice that a nation never knows what its neighbor is, but what it was twenty years ago."

This closing statement is only too true when applied to knowledge of any other than the spectacular aspect of life in a neighboring country, and it is peculiarly true of so unobtrusive a thing as education. A quarter of a century ago, when the French nation had sunk to its lowest level in the degradation of a sham imperialism, when the frenzied populace was shouting "*à Berlin!*" and thought the Prussian capital really lay just across the Rhine, the stricture of the English journalist might have been taken as approximately true; to-day, however seriously meant, it becomes the merest jest.

Turning now to the specific subject of M. Chevillon's article, we will first reproduce his account of the educational position of English in the sixties.

"Twenty or thirty years ago, French boys and students wrote better Latin verse than they do now, but of English literature they knew nothing, except the

names of Shakespeare, Milton, and Byron. Our great arch-critic, M. Sarcey, says that they made fun of Taine at the Ecole Normale because he was reading English. Foreign literatures were, indeed, supposed to be taught; but any man who had graduated in classics, whether he knew English or not, was supposed to be good enough for that kind of work. When he left the Ecole Normale, after a course of studies in Plato and Aristotle, he would receive notice that he was appointed professor of foreign literatures, and had to begin work at once. One of these, I believe, it was who was complaining of the difficulties of his task. 'What a language,' he said, 'English is to pronounce! They write Boz and they pronounce Dickens.' M. Ernest Lavisse, who has seen this generation of professors of English literature, was telling me, the other day, the following authentic and typical fact: When he was a student at Nancy, at the faculty of letters he heard a lecture on the literature of England in the sixteenth century. After three-quarters of an hour the professor had exhausted his subject, but his time was not up. 'Gentlemen,' he said, pulling out his watch, 'we have a quarter of an hour yet. *We have time to do Shakespeare.*'"

Let us contrast the state of affairs thus hinted at with the present requirements for a student of English. After leaving the *lycée*, he registers with one of the faculties, and begins to specialize. The *licence* and the *agrégation* are the two stages of the work now before him. The *lycée* has given him the baccalaureate degree; the *licence* (which means two years' work) may be taken as fairly equivalent to the degree of master; and the *agrégation* (which means two years or more of further work) as standing for the German or American doctorate. The work of the *licence* candidate is thus described:

"Side by side with the classics, he may take up English or German literature, philosophy, history, or classical philology. Every candidate for the *licence* has to write a French essay on French literature, a Latin essay on Latin literature. Then, according to the specialty he has selected, he writes papers on historical or philosophical subjects, or translations from French into English or German, or from English or German into French. The *visa voce* examination consists, for all candidates, in questions on French, Latin, and Greek literature, and extempore translations from the classics; and for those of the candidates who make English a special subject, in questions on English literature, and translations into English and French of the French and English authors on the programme."

The first of the two years required for the *licence*, the student works at the university.

"During this first year, the chief purpose of the English professor is not so much to acquaint him with the whole field of English literature as to give him an insight into the spirit, the genius, of English literature, and to make him feel the artistic element in the great writers. A French youth, fresh from his Tacitus, his Racine, and his Voltaire, cannot, unless he has great natural talent, understand, or rather, feel at once Carlyle or Tennyson. This is done through minute translations, the aim of which is not to acquaint the student with new words or

new constructions, but to teach him how to find those French forms that will best express something of the beauty peculiar to the original English text. The tendency is thus to develop the artistic sense in the student, and to give him a mastery of his own language. At the last examination for the *licence*, at Lille, the English translation being Milton's 'Il Penseroso,' several candidates were dropped who had understood every word and the literal meaning of the text, but it was clear from their translations that they had not felt the spirit of Milton's poem, or had failed to express it."

The second year of preparation for the *licence* is spent in *absentia*, the students being sent to England for twelve months.

"They remain correspondents of the university; that is to say, they have to send papers to the professors of French, Greek, and Latin, thus preparing themselves for those general parts of the *licence* which are demanded of all candidates to the degree. With the English professor they of course correspond also, and the main thing that he requires them to do is to steep themselves in English life—to go to the theatres, sermons, public meetings, to see English university life, to make English friends, to think in English, to assume English forms of habit and prejudices—in short, for one year to throw off the Frenchman, to make themselves Englishmen, and to step out of the natural limits of the national mind and sensibility. After this experience, when they come back to France and settle into the old man again, they have become able to look at English writers from the English point of view."

The work of this *Wanderjahr* is perhaps the most admirable feature of the French system. The force with which such men as Montesquieu and Voltaire brought English ideals to bear upon French thought was the consequence of the protracted visits of these men to England, and much may be expected, in the way of a sympathetic comprehension of English thought, from this yearly sending of picked men from the French faculties to England, for the purpose of studying English life and literature upon their own soil.

The work of the *agrégation* is essentially the work of preparation for a professorship in a government *lycée*. Since the number of candidates is much greater than the number of places to be filled, competition becomes keen and the tests applied are very severe. A new list of authors and works is prepared each year, and every candidate for the *agrégation* has fitted himself for examination on two or more of these lists. A specimen programme offered by M. Chevillon begins with "Piers Plowman" and ends with "Richard Feverel." It includes works of Spenser, Greene, Shakespeare, Sir Thomas Browne, Pope, Cowper, Burke, Byron, Landor, and Tennyson.

"By their fruits ye shall know them." The fruits of this system are found in such works,

now rapidly multiplying, as M. Angelier's volume of twelve hundred pages on the work, life, and surroundings of Robert Burns, M. Beljame's work on English men of letters and their public in the eighteenth century, and M. Jusserand's book on English wayfaring life in the eighteenth century. M. Chevrillon claims for the study of English that it opens for French students —

"a vast field of interesting, often fascinating, artistic literature, instinct with the loftiest ideals, with the deepest human sympathy; full of pathos, of feeling, of life; full of the sense of the good, of the righteous, of religious earnestness, as ours is full with the sense of the true and of the beautiful—one of the most powerful to instill into a young mind the germs that will develop upwards. . . . The modern novels of England, the pure, idealistic utterances of a Carlyle, of a Tennyson, of an Emerson, are among the greatest means of education of the present time. Of course, the first thing for a Frenchman—for every man—is to remain in contact with his own race; to read those writers of the past that have moulded the soul and mind of his own nation, and those writers of the present that discuss the problems which the people of his own blood have to solve in order to live on and to transmit to their posterity the national inheritance. But when he has done that, let him turn to those foreign books in which he finds an ideal, a philosophy, an aesthetics—views of life widely different from those which prevail in the French books of his own time. The national ideal will then cease to appear to him as a central one toward which the whole universe ought to be moved. On that day when he becomes able to enjoy a novel of Eliot as well as a novel of Flaubert—nay, on that day when he enjoys the very difference between the two types of novel—let him be a business man or a *bourgeois*, he is a man of broader culture, in the true sense of the word, than the scholar who devotes his life to the study of the dative case."

It is the spirit of M. Chevrillon's paper, even more than the matter, that makes it noteworthy, and it may not be amiss to wish that a little more of this spirit were infused into the English instruction given at our own universities.

ENGLISH IN THE UNIVERSITY OF CALIFORNIA.*

The teaching force in English in the University of California consists of six men: three instructors, Messrs. Armes, Syle, and Sanford; an assistant professor, Dr. A. F. Lange, in charge of the courses in linguistics; a professor of Rhetoric, Mr. C. B. Bradley; and a pro-

* This article is the twelfth of an extended series on the Teaching of English at American Colleges and Universities, of which the following have already appeared in THE DIAL: English at Yale University, by Professor Albert S. Cook (Feb. 1); English at Columbia College, by Professor Brander Matthews (Feb. 16); English at Harvard University, by Professor Barrett Wendell (March 1); English at Stanford University, by Professor Melville B. Anderson (March 16); English at Cornell University, by Professor Hiram Corson

essor of the English Language and Literature, who is head of the department. For the year 1894-5 the department offers thirty-one courses. Of these, twenty-four, covering seventy-five hours of work (slightly more than three hours a week each for half the year), are designed for undergraduates, and seven (of two hours a week each) for graduates. There are in the university 1369 students, of whom 820, attending the Academic and Technical Colleges in Berkeley, fall to a greater or less extent within the jurisdiction of the English department. Last year, including the class of 317 Freshmen, there were, during the first term, sixty per cent of the students in Berkeley in the English classes; during the year there were about seventy per cent. The total enrollment of students in English courses during the first term was 873, of whom 397, or forty-eight per cent of the students in Berkeley, were taking more than one course in English.

In the consideration of University work in any line, four things must be taken into account: the specific preparation with which students enter, the equipment and administration of the department in question, the organization of studies, and the methods of instruction and investigation.

In the matter of entrance requirements in English the University has adopted an increasingly high standard. It calls for a High School course of at least three years, at the rate of five hours a week; and it advocates, and from some schools secures, a four years' course. These requirements can scarcely be described, as in the fourth article of this series, as similar to those of the New England Association. The requirements of that Association, so far as they go, are similar to those of California; but they do not go more than two-thirds of the way in extent or in stringency. There is nothing, to my knowledge, in the English requirements of other universities that is equivalent to our course in Greek, Norse, and German mythology as illustrated by English literature (required of all applicants for admission), or to the course in Arguments and Orations (hitherto, three of Burke's) or to the course in English poetry which covers some twenty-five of the longer masterpieces. These are additional to the usual requirements in essay, drama, and narrative. While this preparatory work in literature is generally well done, the work in rhetoric and composition is not yet up to the mark. Our system of examining and accrediting schools is, however, so strict, and the supervision of English teaching in the schools so minute, that we look for decided improvement, within a reasonable period, in the matter of composition. The department does not content itself with requiring a satisfactory test-composition of students at matriculation; for, although that would be an easy way of shifting the burden from the University to the schools, it is but a poor substitute for the pedagogical assistance due to the schools. With the annual application for accrediting in English, each school is required to send for inspection samples of compositions and other exercises written by pupils of all classes. If these samples are satisfactory, the school is visited by one of

(April 1); English at the University of Virginia, by Professor Charles W. Kent (April 16); English at the University of Illinois, by Professor D. K. Dodge (May 1); English at Lafayette College, by Professor F. A. March (May 16); English at the State University of Iowa, by Professor E. E. Hale, Jr. (June 1); English at the University of Chicago, by Professor Albert H. Tolman (June 16); and English at Indiana University, by Professor Martin W. Sampson (July 1).—[EDN. DIAL.]

the professors of English, who carefully scrutinizes the work of teachers and pupils. The department is conservative in accrediting; and English is generally considered to be the most difficult study in the curriculum of the schools of California. Non-accredited pupils are, of course, subjected to the usual entrance examination in literature, rhetoric, and composition. In addition to this labor of supervision, the professors of English have recently published for the guidance of teachers a pamphlet entitled "English in the Secondary Schools," outlining the preparatory course, indicating the proper sequence of studies, and suggesting methods of instruction.*

With regard to the equipment and administration of the department, while the divisions of rhetoric, linguistics, and literature and criticism are severally represented by Professor Bradley, Professor Lange, and myself, and while each of the instructors is held responsible for a certain subject and certain sections of students, it is the policy of the department to observe a reasonable *Lehrfreiheit*. This it accomplishes, first, by maintaining a conservative rotation (say, once in three years) of the teachers in charge of courses involving drill and routine; and, secondly, by encouraging each teacher of preliminary courses, when once he has his prescribed work well in hand, to offer at least one elective higher course. Accordingly, of our instructors, Mr. Armes offers the courses in the History of the Drama, and in Nineteenth Century Poets; Mr. Syle in Literature of the Eighteenth Century, and Mr. Sanford in Spenser, and in the Romantic movement. That the same man should teach the elements of style, or of literary history, or should correct themes, year in and year out, is, even though texts and methods be varied, pedagogical suicide. The plan here described does much to counteract the insensibility, or disgust, that frequently attends prolonged indulgence in the habit of theme-correcting. We find also that the occasional conduct of preliminary courses acts as a tonic upon teachers habituated to higher, and graduate, courses. While in all cases the specialty is still pursued, the field of information is widened, methods are liberalized, and the zest of teaching is enhanced by the adoption of the principle of *Lehrfreiheit*.

The administration of the department is republican. Each instructor is independent within his sphere of activity. When, as in the matter of texts or methods, concerted action is necessary, the decision is made by the instructors concerned, subject to the approval of the head of the department. The advisability of new courses, the scope and form of the annual announcement, and matters of general departmental policy, are discussed at the appropriate monthly meeting of the English faculty. Ordinarily, and primarily, however, the department meets as a Critical Thought Club. The purpose of the club is to keep abreast of recent contributions to comparative literature, philology, aesthetics, and educational theory. The field of reading is apportioned among the members, and informal reports are had on books and articles bearing in any way upon the study of English.

The organization of studies in a department is perhaps a surer index of the purpose of instruction than any carefully formulated statement of aims. The En-

glish courses are classified as Preliminary and Higher. The Preliminary Courses, whether prescribed or elective, are prerequisite to all advanced work. They attempt to furnish (1) the principles of style and the practice of written and oral composition; (2) the commonplaces of literary tradition; and (3) a synoptic view of English literature by the study of the principal authors. The Higher Courses are subdivided in the usual way, as primarily for juniors and seniors, and primarily for graduates.

The Preliminary Courses are announced as Types of English Prose Style, Supplementary Reading, Practical Rhetoric, English Masterpieces, General History of English Literature, and Argumentation. The first is required, at the rate of four hours a week through the year, of all freshmen in the academic colleges; the second (one hour any two consecutive terms) of non-classical students in these colleges. The third and the fourth are prescribed in the Colleges of Chemistry and Agriculture. All other English courses are elective; and in the Engineering Colleges English is altogether elective. Of prescribed preliminary courses, that in English Prose Style aims to acquaint the student, at first hand, with the features and elements of effective workmanship in prose-writing, and to train him to discern the salient qualities of any well-marked prose style presented for his consideration. The course is based upon the direct study of selected groups of authors. The course entitled Supplementary Reading extends, as far as time will permit, the acquaintance of the student with the Hellenic, Teutonic, or Romance Epics, or other classics in translation. It serves as an introduction to the common and traditional store of literary reference, allusion, and imagery, and as a basis for paragraph-writing. This year translations of the Iliad, the Odyssey, and the Beowulf, and Morris's Sigurd the Volsung, have been studied. These courses, and the course in Practical Rhetoric for scientific students, in general serve to stimulate constructive effort and practical skill in writing *pari passu* with analytical effort and the acquisition of information. They accordingly include first the weekly exercise in paragraph-writing, written in the class-room upon some topic not previously announced but involving acquaintance with the Supplementary Reading assigned for the week; and, secondly, a carefully supervised series of compositions. Three themes have been required each term. The supervision, which is personal, extends to methods of using the Library, of securing material and of taking notes in scholarly fashion, to limitation and definition of subject; to construction of a scheme of presentation in advance of the writing, as well as to careful criticism of the finished work. The organization and development of these courses is in large measure due to the exertions of Professor Bradley, to whom I am indebted for the details of this description. It should be added that essays are required in connection with all work in the English department. The course in English Masterpieces for scientific students, given by Mr. Armes, involves the careful reading in class of representative poems and essays of the foremost writers, and supplementary reading out of class. Of elective preliminary courses, that in the General History of English Literature is the *sine qua non* for all higher work. It presents a synoptical view of English literature as the outcome of, and the index to, English thought in the course of its development. It is accordingly based upon a textbook of English history, and the copious reading of authors illustrative of social and literary movements. It

*Since the policy of issuing departmental monographs on methods of secondary instruction is perhaps novel, it may be well to say that teachers in the public schools may obtain copies of this pamphlet from the Recorder of the University, Berkeley, Cal. Postage, two cents.

runs as a three-hour course throughout the Sophomore year, and involves the reading by each student, and the discussion in class, of some thirty masterpieces. The course entitled Argumentation comprises the analysis of masterpieces, the preparation of briefs, and the delivery of arguments exemplifying the use of the syllogism and the exposure of fallacies. It must be preceded by a course in formal logic, and is introductory to a course in Forensics.

The Higher Courses for undergraduates are grouped as (1) Rhetoric and the Theory of Criticism: four courses; (2) Linguistics: four courses, including, beside grammar, history, and criticism, the comparative study of the Germanic sources of English culture, and Germanic philology; (3) The Historical and Critical Study of Literature: eleven courses in chronological sequence, by (a) periods, (b) authors, (c) literary movements, (d) the evolution of types. The first of these groups is essential to the other two. It involves the differentiation, for advanced work, of rhetoric into its species (Exposition, including methods of literary research and interpretation; Forensics, Narration, etc.), and an introduction to the comparative and æsthetic methods. A course in Poetics outlines the theory of art, the theory and development of literature, the relations of poetry and prose, the principles of versification, and the canons, inductive and deductive, of dramatic criticism. It is usually accompanied by lectures on the *Æsthetics of Literature*. This course is followed by the Problems of Literary Criticism: a comparative inquiry into the growth, technique, and function of literary types other than the drama. The attempt is made to arrive by induction at the characteristics common to the national varieties of a type, and to formulate these in the light of æsthetic theory. The resulting laws are applied as canons of criticism to English masterpieces of that type. The method has been described by a former student in the "Century Magazine," Jan., 1891. The reading and discussions are guided by questions, suggestions, and reference lists—part of a manual of Literary Theories now in press. For lack of space the courses in Linguistics and Literature cannot be enumerated. Students making English their principal study must include in their elections Exposition or Linguistics, Poetics, Criticism, and the intensive study of at least one literary master or one literary type. For the teacher's certificate Linguistics is indispensable.

The courses primarily for Graduates have a two-fold aim: First, to impart information; secondly, and principally, to encourage original research. This differentiation by purpose is necessarily relative. Under the former heading, however, falls one of the philological courses, Old Icelandic (Lange). Under the latter falls another philological course, First Modern English (an investigation into the orthographic, phonetic, and syntactical changes of Sixteenth Century English (Lange)), and various literary courses which may be classified as æsthetic, comparative, and critical. The course in the History of *Æsthetic Theory*, which, by the courtesy of the professor of philosophy, is at present in my hands, is a study at first hand of the principal authorities in æsthetics, and of the literary art that chiefly influenced them. The course may be said to deal with fundamental literary forces. It is given both terms and extends through three years. This year Plato and Aristotle were studied and Plotinus begun. Next year we shall attempt to come down to Winckelmann. The year after we shall begin with Kant. The courses which I have

called comparative deal with *literary movements*. They are two in number: The Medieval Spirit as related to Art, its chief exponents in English literature and its modern revivals (Bradley); and The Influence of Germany on English literature of the eighteenth and nineteenth centuries (Lange). A purely critical course, dealing with *literary methods*, is offered by Professor Bradley, in the study of the entire production of some author of limited scope.

To graduate courses of information and of research might legitimately be added courses having a third purpose: the encouragement of literary creation. We have as yet none such in the University of California, unless one denominated Special Study, under which we announce ourselves ready to assist and advise competent graduates in approved plans of work, may be construed as sufficient for the emergency. Academic scholarship does not look with favor upon the attempt to stimulate or foster creative production. But, if charily advised, sagaciously circumscribed, and conducted under the personal supervision of a competent critic, constructive literary effort may surely find a place in the curriculum of an exceptional graduate,—never, of course, unattended by other study with informative or disciplinary purpose in view. There is, nowadays, no reason why genius should be untutored or its early productions unkempt.

With regard to methods of instruction no stereotyped habit obtains. In our lower classes the text-book is not always used. When used it is treated as a guide, not as a bible. In both lower and higher classes, recitations, reports on reading, discussion of topics, informal or formal lectures, interpretative reading, and personal conference prevail, in such combination or with such preference as the instructor may deem wise. Students, however, are always put to work on the masterpieces themselves.

With regard to methods of investigation, we believe that a certain catholicity of attitude—not inconsistent with alertness—should be observed. The present anarchy, sometimes tyranny, of method is due generally to a deficient organization of studies; and that, in turn, to an incomprehensive view of the field. Hence, the uncertainty of aim with which instruction in English is frequently reproached. This lack of system is, however, indicative only of the fact that literary science is in a transitional stage: no longer static, not yet organic, but dynamic. The study of literature in the sentimental, the formally stylistic, or the second-hand-historical fashion, is out of date. Scholars in philology—narrowed to linguistics—have set the new pace by making of their branch a dynamic study: a study of sources, causes, relations, movements, and effects. Professors of literature and criticism are now, as rapidly as may be, adapting dynamic methods, whether historical or æsthetic, to their lines of research. But each is naturally liable to urge the method that he favors or thinks that he has invented. One, therefore, advocates ethical and religious exegesis, another æsthetic interpretation, another comparative inquiry, another the historical study of style. This is to be expected; and the dynamic, or sporadic, stage of literary science cannot be terminated until, by elimination, attrition, and adjustment of results, we are ready to substitute something organic. Hospitality to ideas and conservative liberality of method will hasten the advent of systematic investigation. Even now there are those who study the masterpiece, not only in genetic relation to author and type, but also in organic relation.

to the social and artistic movements of which author and type are integral factors. The sum of the methods of any literary inquiry in any college course should be exhaustive so far as circumstances permit. The exigencies of time, training, and material are, however, such that due regard, in turn, for Historical Criticism (linguistic, textual, genetic), Technical Criticism (distinctive of the type: its evolution, characteristic, and function), and Literary Criticism (ethical, psychological, aesthetic) can rarely be observed in the study of one specimen with one class. The method, moreover, adapted to one author, masterpiece, or type, is not necessarily of universal applicability. But the duty of the English department in the teaching of literature is fulfilled if the student, after mastering the prime courses, with their appropriate means and ends, has acquired a synoptic view of literary art and science, an organic method of study, and a critical sensitiveness to good literature — no matter in what intensive spirit it be approached. To this end, it is essential that the synthesis of the courses and the methods of a department furnish a system.

With these considerations in mind it is evident that the attempt to limit the teaching of English literature to "literary history, literary aesthetics, the theory and analysis of style, versification, and rhetoric, and the necessary philological apparatus" would, though attractive in its apparent simplicity, end in formalism: that is, remand the science to its static stage. But the limitation would be impossible. For form and thought are as inseparable in literature as in life: the expression is inherent in the idea. To appreciate the art of *Dis Alter Vizum* is to understand the ethics of Browning: that is, to be a philosopher. Sociological, metaphysical, and ethical themes are within the function of the belles-lettrist as soon as, emotionalized and clad in aesthetic form, they enter the field of letters. Nay, further, the methods of the laboratory, chemical or biological, are within his function as soon as their adaptation may assist him to weigh aesthetic values or to trace the development of literary organisms. It is, consequently, unwise to contemn scientific methods, even though in the hands of enthusiasts they appear to countervail aesthetic interpretation and discipline. Monomaniacs are forces in periods of transition. It is for those of far gaze and patient temper to compute results and perform the synthesis.

One thing is certain: that, for the determination of critical principles and methods, organized effort is necessary. To this end I propose the formation of a Society of Comparative Literature, the general scope of which will be indicated hereafter.*

CHARLES MILLS GAYLEY.

Professor of the English Language and Literature,
University of California.

THE "Critic" Lounger has the following: "Three years ago, in London, at dinner," said Chauncey M. Dewey in 1890, "I sat beside Robert Browning, the poet. He said to me, 'Of all the places in the world, the one which from its literary societies sends me the most intelligent and thoughtful criticisms upon my poetry, is Chicago.'" And this was six years before the Fair had come to quicken the intelligence and refine the taste of our neighbors beyond the Lake."

* Professor Gayley's communication on the subject referred to will appear in our next issue.—[EDR. DIAL.]

COMMUNICATIONS.

AN HISTORIAN'S "LITERARY STYLE."

(To the Editor of THE DIAL.)

In an article in "The Yale Review" for May, entitled "Historical Industries," the historian Schouler discusses methods of writing history, and, with a glow of pride, illustrates from his own experience. Emphasizing his contention that a writer should do his work in absolute independence of the help of anyone, he says:

"In fine, every real research, where I have published, and every page of composition, has been my own; and having regularly contracted with my publishers to create a book, instead of hawking about its manuscript when completed, and having always been permitted, when ready, to hand my copy to the printers, without submitting it to any mortal's inspection, I have pursued my own bent, in shaping out the task as I had projected it. I have shown my manuscript to no one at all for criticism or approval; nor have I received suggestions, even as to literary style and expression, except upon printed sheets from the casual proof-reader, as the book went finally through the press."

In view of the above paragraph, one wonders if Mr. Schouler has not forgotten his earlier efforts, before he could say "my publishers." As one turns back through the five volumes of that very useful work, "Schouler's History of the United States," he finds such illustrations of "literary style and expression" as the following:

"The high horse the ruling party bestrode for the internal discipline of the Union at length threatened to cast it. Of the approaching catastrophe the first warning came from the middle section of the country, where the daring example of Virginia and Kentucky bore ripening fruit." (Vol. I., p. 444.)

"In the fall elections of these New England States, over which political excitement ran breakers, Federalism made more tangible profit by opposing the new national policy." (II., p. 184.)

"Less submissive was the strain of Boston. The old cradle rocked in town meeting with an assemblage of tax-payers which adjourned over one night to complete its work. Thomas H. Perkins serving as moderator." (II., p. 191.)

"In 1835 that institution [slavery] was growing and swelling, though not as yet so large as to rock to and fro and agitate the chamber of the Constitution, upon whose imprisoning walls it finally broke." (IV., p. 203.)

"A man whose clear intellect and sense of justice needed no swathe of citations to pierce a legal principle to the bottom." (IV., p. 232.)

"A second time had the curtailed monster of a National Bank suspended payment, crushing by its fall a whole heap-tomb of minor institutions which were staggering behind; its drafts dishonored abroad and scandals spreading of its ballooning exploits which all at last seriously believed." (IV., p. 324.)

"A man whose name in twenty years was to echo down the grooves of time." (V., p. 112.)

As one reads these and similar passages from the pages of this useful historian — who may be characterized by his own words concerning Jacob Crowninshield as "a man of . . . vivacity bubbling over with a copiousness of expression which irrigated in all directions" — he is led to regret that the rule of not submitting manuscript to any mortal's inspection has been so rigidly maintained.

JOHN J. HALSEY.

Lake Forest University, July 5, 1894.

The New Books.

ABRAHAM LINCOLN'S COMPLETE WORKS.*

The editors of Abraham Lincoln's Complete Works have prepared them on the same grand scale as their *Life of Lincoln*. They had apparently sought to collect and publish everything extant that claims Lincoln for its author, at least in the period after he reached manhood; and if anything has escaped their vigilant search it must be something minute and obscure indeed. No other great American has received such faithful attention from an editor, —neither Washington, nor Franklin, nor Jefferson. The result is 1414 solid octavo pages of the most diverse material,—personal letters, business notes, orders on shopkeepers, fragmentary memoranda, party resolutions and circulars, outlines of speeches and law arguments, lectures, love letters, remarks, formal addresses, telegrams, state papers, etc., thousands in number, all presented in the order of their production. Much of this matter has no more importance or interest in itself than bushels of similar material that never see the light; and the only reason for publishing it that can be assigned is its authorship. The same may be said, however, of the complete works of every other great man. And with all reasonable deductions there remains in Lincoln's Works a great mass of matter that, for the illustration of American history, is second to none in existence. For Lincoln's own life and times, and particularly for the years 1860–1865, the volumes are of course invaluable. On that point, words can add no emphasis. It must be said, too, that many of the documents which at first seem unimportant, at least in such a place, have a decided personal interest and value. For instance, here are scores of pages filled with telegrams of the war period, many of them only a line or two in length, that, one might at first think, should have been left to sleep in the ponderous volumes called "The War of the Rebellion." But even these are often characteristic, and, as a collection, they exemplify the sleepless vigilance with which the President and Commander-in-Chief of the Army followed the events of the war, both political and military. Here are the orders repriming or pardoning soldiers condemned to

death for breach of military duty, that were generally so unwelcome to the officers commanding, but that, as we now see, detracted nothing in the long run from the strength of the Republic. Three sentences from a brief letter written to Secretary Chase, May 13, 1863, will show that Lincoln knew, not merely the operations in General Rosecrans's command at that time, but also whose was the personal initiative of operations. "I return," he says, "the letters of General Garfield and Mr. Flanders. I am sorry to know that the General's pet expedition under Colonel Streight has already been captured. Whether it had paid for itself, as he hoped, I do not know." We remember a story that at the time of its currency was attributed to Secretary Seward. It was to the effect that, at the opening of his administration, Lincoln, when presented with documents for his signature, would require the Secretary to read them to him in full; as time wore on and burdens multiplied, Lincoln would say, "Seward, give me the substance of this paper"; while at a still later date his only request was, "Where do you want my name?" These volumes are hardly in accord with the spirit of this story.

There is no better place than these volumes in which to study the slow but steady growth of opinion and conviction in the Northern mind on the subject of slavery for the period that they cover,—opinion and conviction, we mean, that followed the lines of real politics. The first utterance found on the subject is the following protest, which was presented to the Illinois House of Representatives, March 3, 1837, and signed "Dan Stone and A. Lincoln, Representatives from the County of Sangamon."

"Resolutions upon the subject of domestic slavery having passed both branches of the General Assembly at its present session, the undersigned hereby protest against the passage of the same.

"They believe that the institution of slavery is founded on both injustice and bad policy, but that the promulgation of abolition doctrines tends rather to increase than abate its evils.

"They believe that the Congress of the United States has no power under the Constitution to interfere with the institution of slavery in the different States.

"They believe that the Congress of the United States has the power, under the Constitution, to abolish slavery in the District of Columbia, but that the power ought not to be exercised, unless at the request of the people of the District.

"The difference between these opinions and those contained in the said resolutions is their reason for entering this protest."

This was the high-water mark of what would be called practical anti-slavery opinion at that

* ABRAHAM LINCOLN'S COMPLETE WORKS. Comprising his Speeches, Letters, State Papers, and Miscellaneous Writings. Edited by John G. Nicolay and John Hay. In two volumes. New York: The Century Co. (McDonnell Brothers, Chicago.)

time. To remark upon the interval between March 3, 1837, and January 1, 1863,—only twenty-six years, as measured by dates,—is quite superfluous.

At the opening of his public career Lincoln appears to have been a believer in woman's suffrage. In an "announcement of political views" published in a newspaper in 1836, when a candidate for the General Assembly, he said over his signature :

"I go for all sharing the privileges of the Government who assist in bearing its burdens. Consequently, I go for admitting all whites to the right of suffrage who pay taxes or bear arms (by no means excluding females)."

The index does not point to any later expression of opinion on the subject.

The value of these Works does not consist alone in their subject-matter. Lincoln has not contributed many lessons to the school "readers," or declamations to the "speakers." Yet his style, when at the best, will bear the most careful study. His diction lacked the majesty of Webster, the learning of Sumner, the finish of Seward; but he excelled them all on occasions in depth, in ability to find the way to the thought and feeling of unconventional human nature, and in the insight which fits the word to the time and place. In his popular addresses his strength lay in the clear and direct statement of his thought, in the iteration of his main ideas, in the avoidance of all superfluities of meaning and expression, in the homely yet apt illustration,—all vitalized by the depth of his convictions. For the peculiar work that he was called to do, and particularly in the West, it is hard to imagine a happier combination of qualities. His good humor and his downright moral seriousness sprung from the same root. The Cooper Institute address, made in 1860, shows him at his very best as a popular orator. Taking as a text some words that Judge Douglas had uttered at Columbus, Ohio, the previous autumn,—"Our fathers, when they framed the Government under which we live, understood this question just as well, and even better than we do now,"—he proceeded to build up an argument to show that those fathers had occupied the very ground in respect to the extension of slavery on which he then stood, which it was surely difficult for intelligent sincerity to resist. A popular orator who desires permanently to impress the public mind could hardly find a better model to study than this masterly address. Perhaps it is not going beyond the proper limits of a review like this to

suggest that there are scores of politicians prominent in public life to-day who might profitably make that choice.

Lincoln's best qualities appear also in the joint debates with Judge Douglas, held in 1858, which debates are here reproduced in full on both sides. Douglas was a man of vigorous faculties, a practiced stump speaker, popular in Illinois, the politics of which State he, more than any other, had long controlled; but in an evil hour for his reputation he accepted Lincoln's challenge to discuss the political questions of the day before the people of the State. We now see Lincoln's great superiority to his long-time antagonist even more clearly than the hearers of those debates saw it at the time. On his nomination for Senator by the Springfield Convention, June 16 of that year, Lincoln had opened his address with the following deliberate and weighty declaration :

"Mr. President and Gentlemen of the Convention: If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it. We are now far into the fifth year since a policy was initiated with the avowed object and confident promise of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only not ceased, but has constantly augmented. In my opinion, it will not cease until a crisis shall have been reached and passed. 'A house divided against itself cannot stand.' I believe this Government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided. It will become all one thing, or all the other. Either the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward till it shall become alike lawful in all the States, old as well as new, North as well as South."

This speech was made four full months before Mr. Seward delivered his celebrated "irrepressible conflict" speech (Rochester, October 25, 1858) in which he declared: "It is an irrepressible conflict between opposing and enduring forces, and it means that the United States must and will, sooner or later, become either entirely a slaveholding nation or entirely a free-labor nation. Either the cotton and rice fields of South Carolina and the sugar plantations of Louisiana will ultimately be tilled by free labor, and Charleston and New Orleans become marts for legitimate merchandise alone, or else the rye fields and wheat fields of Massachusetts and New York must again be surrendered by their farmers to slave culture and to the production of slaves, and Boston and New York become once more markets for trade in

the bodies and souls of men." Lincoln's words are no less weighty than Seward's, and they attracted less attention at the time only because Lincoln then occupied an obscure station as compared with Seward.

Naturally, Douglas strove to make the most of Lincoln's frank avowal on the slavery question. In the joint debates he demanded to know why the country could not continue half free and half slave, as in the days of Washington and the other fathers. Lincoln repeated what he had said, and put to his antagonist a *tu quoque* which he never answered.

"He has read from my speech in Springfield in which I say that 'a house divided against itself cannot stand.' Does the Judge say it can stand? I do n't know whether he does or not. The Judge does not seem to be attending to me just now, but I would like to know if it is his opinion that a house divided against itself can stand. If he does, then there is a question of veracity, not between him and me, but between the Judge and an authority of a somewhat higher character."

At this distance it seems amazing that men of perspicacity could fail to see the truth of what Lincoln and Seward asserted; but we must remember the dulling effect that the peculiar institution had on the insight of those who were subject to its bondage. In an unfortunate hour, Douglas, to show his independence of the jarring discord about slavery, flaunted the declaration on the floor of the Senate that he "did not care whether it was voted up or voted down"; and he never wearied of repeating the utterance. Here, too, we must remember the environment of Democratic politicians of national reputation and national ambition in the decade 1850-1860. Judge Douglas was also fond of making another declaration that is due to the same causes. This one involved a fallacious assumption, not to speak of moral obtuseness, that Lincoln exposed in his speech made at Cincinnati September 17, 1859. He is addressing for the moment a real or imaginary audience of Kentuckians.

"At this same meeting at Memphis, he [Douglas] declared that in all contests between the negro and the white man, he was for the white man; but that in all questions between the negro and the crocodile, he was for the negro. He did not make that declaration accidentally at Memphis. He made it a great many times in the canvass in Illinois last year (though I do n't know that it was reported in any of his speeches there; but he frequently made it). I believe he repeated it at Columbus, and I should not wonder if he repeated it here. It is, then, a deliberate way of expressing himself upon that subject. It is a matter of mature deliberation with him thus to express himself upon that point of his case. It therefore requires some deliberate attention.

"The first inference seems to be that if you do not enslave the negro you are wronging the white man in some way or other; and that whoever is opposed to the negro being enslaved is, in some way or other, against the white man. Is not that a falsehood? If there was a necessary conflict between the white man and the negro, I should be for the white man as much as Judge Douglas; but I say there is no such necessary conflict. I say that there is room enough for us all to be free, and that it not only does not wrong the white man that the negro should be free, but it positively wrongs the mass of the white men that the negro should be enslaved; that the mass of white men are really injured by the effects of slave-labor in the vicinity of the fields of their own labor.

"But I do not desire to dwell upon this branch of the question, more than to say that this assumption of his is false, and I do hope that that fallacy will not long prevail in the minds of intelligent white men. At all events, you ought to thank Judge Douglas for it. It is for your benefit it is made.

"The other branch of it is, that in a struggle between the negro and the crocodile, he is for the negro. Well, I do n't know that there is any struggle between the negro and the crocodile, either. I suppose that if a crocodile (or, as we old Ohio River boatmen used to call them, alligators) should come across a white man, he would kill him if he could, and so he would - negro. But what, at last, is this proposition? I believe that it is a sort of proposition in proportion, which may be stated thus: 'As the negro is to the white man, so is the crocodile to the negro; and as the negro may rightfully treat the crocodile as a beast or reptile, so the white man may rightfully treat the negro as a beast or reptile.' That is really the point of all that argument of his.

"Now, my brother Kentuckians who believe in this, you ought to thank Judge Douglas for having put that in a much more taking way than any of yourselves have done."

At this distance of time these paragraphs may not seem very uplifting to the mind; but considered with reference to their object, it is hard to see how they could have been improved. However, Lincoln did say many things that are uplifting which it is not necessary here formally to point out. We have sometimes wondered at the extreme frigidity of style that marked the Emancipation Proclamations. It would be hard to compose documents more pragmatical or less marked by felicity of phrase. How unlike they are to the *pronunciamientos* that a liberator of a Latin race would have put forth under similar circumstances. The only words in either document that are impressive in themselves form the last paragraph of the second Proclamation: "And upon this act, sincerely believed to be an act of justice warranted by the Constitution under military necessity, I invoke the considerate judgment of mankind and the gracious favor of Almighty God." And these words, or at least the more impressive of them, were contributed by Secretary Chase.

These Works will be sure to find their way into all libraries, public and private, the owners or managers of which make any pretension to keeping abreast of the political history of the country. It remains only to speak of the admirable manner in which their publishers have brought them out, and of the excellent index with which they are furnished.

B. A. HINSDALE.

SAVE ME FROM MY FRIENDS.*

If the errors and uncertainty of history are proverbial, it is equally certain that few biographies, however conscientiously written, present a truthful and complete likeness of the man whom they attempt to portray. The reader sees the man through the bias, be it admiration and love, or indifference and prejudice, of the writer. No writer's mind is an entirely transparent medium, clear and unspecked; but the nearer the biographer's mind comes to this condition (full information and narrative skill being assumed), the better should be the biography. At first we naturally think that the subject of the biography will fare best at the hands of a friend and admirer; but we soon find that the admirer and friend, unless controlled by a peculiarly clear judgment, may really injure the reputation of his hero more than the recognized prejudice of another writer. It is a pity to be compelled to say that Colonel Donn Piatt's Life of General George H. Thomas is an example of the injury that can be done by the indiscreet friend and admirer.

It is certain that up to the time of the appearance of this Life no adequate biography had been published of this patriot and soldier who had achieved so much for his country and had impressed himself so strongly upon the minds and hearts of thousands who came in contact with him. The field was comparatively unoccupied, the opportunity a fine one; and many, especially among the soldiers who served under General Thomas, will turn eagerly to this book, hoping it may at last make known the true stature of the hero whom they love, but whom their countrymen are still sadly ignorant of. They will be disappointed. The book will not spread a favorable knowledge of General Thomas. To those who knew him it will not bring increased respect; to those who did not

know him it cannot bring a pleasant impression. Its main faults can be summed up in a sentence. It is too bitterly partisan, too argumentative, too discursive, too full of vituperation of others. It seems as if written quite as much to discredit others as to exalt Thomas. The plan of knocking down all who stand around your hero in order that his stature may more fully appear does not attract the sympathy of the reader, and does not meet his sense of justice; on the contrary, it alienates and offends him. A simple and graphic narrative of General Thomas's career and of his great achievements, which shall at the same time fitly describe the charm of his personality and the loftiness and purity of his character, is all that is needed to establish his fame as one of the greatest men our country has produced. Such a book still remains to be written.

Were Colonel Piatt's book not utterly ruined by its constant and unjustifiable partisanship, it still would be far from satisfactory. It is weak and faulty in almost every way, and tedious by reason of its interminable digressions upon all sorts of subjects not connected with its subject. It has a preface of ten pages, and an introduction of twenty-three pages, the subject or object of either of which it is not easy to determine. They seem to have absolutely no connection with the life of Thomas, but weary the reader with disquisitions, not very lucid, upon all sorts of irrelevant subjects. Throughout the biography this tendency to drop the narrative and indulge in philosophical and argumentative digressions appears to an exasperating extent. Indeed, the reader very soon finds to his regret that the author is not a narrator, not fitted to tell the simple straightforward story of a life, but a fighter, a controversialist, and an acrimonious disputant. He goes out of his way to discuss every man, be he statesman or soldier, who rose to high distinction during the war. Grant, Sherman, and Sheridan are all evil, and have no redeeming qualities; indeed, in one place they are summed up as "That trinity of incompetents." Lincoln, Stanton, and Chase are sometimes right, but more often wrong; and yet on the whole they seem to have the author's approval.

There may be many bad institutions in the country, but the worst of all, in the opinion of Colonel Piatt, is "that little school upon the Hudson," West Point, which is "popularly supposed not only to give instruction in the so-called art of war, but to supply through such process the lack of brains found in many of its

*GENERAL GEORGE H. THOMAS: A Critical Biography. By Donn Piatt, with concluding chapters by Henry V. Boynton. With portrait. Cincinnati: Robert Clarke & Co.

graduates." He contends that it is impossible to teach the art of war, and adds, "The Almighty has not seen fit to endow its [West Point's] graduates with military qualities, to say nothing of his refusal to give that little school the monopoly of military talent." He asserts, "The fact is, President Lincoln knew so little how to conduct the war that he feebly left the entire business to West Point, when he could as well have given it to an orphan asylum or a medical college." What a singular power of reasoning there must be in a man who can write so sneeringly of West Point, when every man, including his hero, whom through the book he praises as a soldier on the Union or the Confederate side was a graduate of West Point! He is, however, in despair about this "little school" to the end, and thinks "were war to be declared to-day, our government would again call upon the cotton-breasted, full-stomached young men of West Point to leave their drill-rooms and be great generals by the grace of God and the magic of a commission." To the angry man, any good round epithet is as useful as an argument, or certainly Colonel Piatt would not have fallen into the absurd error of giving the epithet "full-stomached" to the young men of that school, where constant and severe physical training has eliminated every superfluous pound of flesh, and rendered their stomachs as flat as their backs. West Point is a constant irritation to the gallant Colonel; and whenever it or its graduates appear throughout his book—which means, of course, nearly everywhere,—he must go out of the way to have a tilt at it or them. And yet, after all, strange to say, he never once hints who were the great and heaven-born soldiers, uncontaminated by West Point training, who could and should have relieved the West Pointers of the burden of commanding the great armies and ending the war.

It must seem strange to any reader, and almost incredible, that in this ponderous octavo volume of 600 pages, excluding the preface and introduction, the story of the life of General Thomas, after being only fairly started, is at page 214 absolutely dropped, and not resumed again until page 452. The first fifteen pages of this digression are devoted to the ill-doing of the army of the Potomac, and the next ninety-five to a very severe review of Grant's campaign against Vicksburg. Here the author encounters another officer (strange to say, also a West Pointer), for whom he has a great admiration, in the person of William S. Rose-

crans; and although he is writing, or professing to write, the life of General Thomas, 126 successive pages are devoted to the glorification of Rosecrans. The whole Chickamauga campaign, with Rosecrans as the hero, is narrated and analyzed with the utmost minuteness, and is styled "the most brilliant achievement of the war," and to the end it is made to reflect only glory upon Rosecrans. This is a curious dictum, in view of the final ending, where another had to step in and by his own unsupported efforts save Rosecrans's army, and his objective point, Chattanooga. Undoubtedly there is much to admire in the planning and in the earlier conduct of this campaign; but while our author sees everything that is good and brilliant, he has little or no comment to bestow on the later, but no less noticeable, errors and mistakes. It would be difficult for Colonel Piatt to explain or defend the sending of McCook's corps to Alpine, where he was not only many miles away from any supports, but was directly exposed to overwhelming masses of the enemy, while his back was against an almost impassable mountain range. If we grant that his appearance there was an effective menace to the enemy, it cannot be granted that the orders to remain there, and even to attack the enemy, could have come from anyone but a commander who was utterly deceived as to the position and movements of the enemy. Had not General McCook very promptly disobeyed those orders and moved his trains, artillery, and troops up the mountain range to the rear, a disaster would probably have happened which our author would have found it difficult to explain. Fortune favored Rosecrans in the ultimate concentration of his scattered forces; but the mistakes on the field were numerous,—and what shall we say of a commander who absolutely becomes panic-stricken, and deserts the battle-field early in the morning of the decisive day, because one portion of his army has been routed by overwhelming numbers and driven back while the remainder is stubbornly maintaining its position? Whatever else is expected of a commander, it is expected that he shall stay by his army while there is a possibility of success. There can be little doubt that Rosecrans's sudden flight to the rear caused the disastrous panic which carried the right wing off the field. The fact that he was gone and had left no orders was speedily known all along the line. In the face of this knowledge, who can blame his troops and his commanders for following him? Had McCook not known that

Rosecrans had gone he certainly would not have left the field. Deserted by his commander-in-chief and the right wing, which he had demoralized, Thomas alone never thought of retreat, but, without orders, stemmed the tide of utter defeat, controlled his troops, inspired them with invincible courage, won the field, and saved the point for which the campaign was fought — Chattanooga. As the faithful biographer of General Thomas, Colonel Piatt surely ought to have shown all this, and thus have done justice to one of his hero's most glorious achievements. But at the time he is too much engrossed with the eulogy and defence of his second hero, Rosecrans, and so fails to show in bright colors one of the greatest acts of the man whose life he has undertaken to write. But the great facts of history cannot easily be changed, and Thomas is and always will be the hero of that field, "the *Rock of Chickamauga*." He alone was the rock which stayed the course of the already triumphant enemy, saved the Union army, and prevented Bragg's recapture of Chattanooga.

Colonel Piatt died before completing the book, and from this point on the story is continued by General Boynton. He too has a second hero, and devotes sixty-six pages of the biography of Thomas to the gallant leader of the Western cavalry, General James H. Wilson. This story is an interesting one, and well worth telling at even greater length than is here given to it; but it does not properly belong in a biography of General Thomas. This story could well justify another volume, and should some day be so told, and much more in detail.

We have pointed out only some of the defects of Colonel Piatt's work; but there are many more. He gives no authorities, but always leaves the reader, in a volume in which he constantly opposes the statements of other writers, to take his word for his statement of controverted points. This is not satisfactory in either history or biography. Again, one cannot too much condemn the absurd lengths to which he carries his constant arguments and controversies. Narrative and statements of facts are well-nigh lost sight of in the innumerable discussions. The proverbial "if's" of the many battle-fields and the many commanders are almost interminably dilated upon. Still worse, the work is evidently very hastily and inconsiderately thrown together, and is filled with bad writing. We take to illustrate this four sentences from four successive pages:

"William S. Rosecrans prided himself in deeds that will live in history to be a man of eminent military genius." [Page 196.]

"McClellan, having got no word from his gallant subordinate, naturally believed, for McClellan, that he was being defeated, and idly rested in his tent until late in the day, when a portion of Rosecrans's command came into camp through Pegram's works." [Page 197.]

"We have no access to the response that Mr. Stanton did not make of record other than in a nature that was strangely bitter, vindictive, and tenacious in its memory of insults." [Page 198.]

"To those who have been busy in egotistical memoirs, letters, and addresses, damning General Thomas in faint praise by saying that he was a good officer, but too slow for a subordinate and too cautious for an independent command, and that he shrunk from all responsibility, had better read the letter he addressed General Halleck on that occasion." [Page 199.]

When four such unformed sentences appear on four successive pages, the reader can imagine what an amount of atrociously bad writing the 600 pages contain. It is singular that the publishers have not had such a manuscript carefully revised for the correction of such faults.

If our article were not already too long it would be easy to point out many misstatements in the book, and evident contradictions on successive pages, all of which ought to have been eliminated. The book nowhere does justice to the splendid personal qualities of General Thomas. Among the leading generals of the war, none was so striking in personal appearance. He was tall, broad-shouldered and heroic in stature, extremely dignified in bearing, and with a countenance unsurpassed in impressive manly beauty. The expression of his face was at once commanding and kindly; and everyone who came in contact with him was filled with confidence in him, and with admiration and affection as well. No commander in history ever impressed his officers and men more universally with confidence and esteem; most ample evidence of this is to be found in the papers on military subjects published since the war by the various commanderies of the Loyal Legion throughout the country. It was said of him by a well-known writer just at the close of the war:

"General Thomas is the purest man I met in the army. He was the Bayard of our army — 'sans peur, sans reproche,' — and I have endeavored in vain to find a flaw in his character. His character is free from every stain, and he stands forth in the army as above suspicion. He has gone through the war without apparently exciting the jealousy of a single officer. He has so regulated his advancement — so retarded, in fact, his promotion, that when, as the climax to two years' hard service, he fought a great battle and saved a great army, and was hailed and recognized by the whole country as a hero, not one jealous or defeated officer was found to utter dissent to this popular verdict."

Just after General Thomas's death, in an address delivered in New York, W. C. Bryant said of him:

"When I contemplate his character, and compare it with that of the generality of public men, it seems to me as if I were transported to some other age of the world, in which greater and better men were produced than are brought forth by the mothers of to-day. General Thomas was one of that class, of whom Goethe speaks somewhere as antique-minded men—characters cast in that noble mould which those who are fond of dwelling upon modern degeneracy place among the years that are never more to return."

No one who reads this querulous book would get an idea that the subject of the biography was a man who could elicit such eulogiums as these.

ALEXANDER C. MCCLURG.

SOME RECENT BOOKS OF TRAVEL.*

The "Diary of a Journey across Tibet" is, the author declares, "the plain unvarnished diary kept during a journey across Tibet and China, written often with half-frozen fingers in a tent on the Chang, or by a flickering light in Chinese rest-houses." He assures his readers that the book lays no claim to literary merit or style; but his readers can reply that it has the best of literary merit, and the greatest *desiderata* of style—lucidity, simplicity, and force of expression. If the manner of telling is good, the matter is still better, being novel and interesting. Much discrimination and good taste are also shown in the information given. Captain Bower thus writes of the Tibetans:

"The Kushok rather astonished me one day by expressing admiration of our beards, and asking if we had any medicine that would make his grow. As anything like a decent beard is almost unknown in Tibet, I should have thought a hairless face would have been more admired. The Lama was very curious to know if we had any English poisons. Poisoning is very prevalent in Tibet. If one offers a man tea he generally refuses it unless someone first drinks some in his presence; and when offering anything to eat or drink, a Tibetan invariably ostentatiously takes some in order to show there is nothing to be afraid of. We were asked if gold, pearls, and rubies found a place in the European pharmacopœia, and much surprise was expressed when Dr. Thorold assured them that they had no medicinal

* DIARY OF A JOURNEY ACROSS TIBET. By Captain Hamilton Bower. With Illustrations. New York: Macmillan & Co.

AMONG THE MOORS. Sketches of Oriental Life. By Georges Monbhard. New York: Imported by Charles Scribner's Sons.

ON THE WALLABY; or, Through the East and Across Australia. By Guy Boothby. Illustrated by Ben Boothby. New York: Longmans, Green, & Co.

THE GYPSY ROAD. By Grenville A. J. Cole, M.R.I.A., F.G.S. Illustrated by Edmund H. New. New York: Macmillan & Co.

value. The Talai Lama is regularly dosed with medicines composed of those ingredients, so there is little marvel that all Talai Lamas die young."

The Tibetans are not so very many years behind the English in medical knowledge. I have seen many medical prescriptions in use in England and America a century ago, of which pearls, coral, and rubies formed a part; and we know that in Chaucer's day "Gold in phisike was a cordial." It is a curious fact, however, that, as our author states, every Talai Lama, the head of the Tibetan government, dies young. A Talai Lama would come of age at eighteen, and until then the power is in the hands of a regent. With the universal prevalence of poisoning, and the fact that the power remains with the regent while another young Lama is growing up, it is not difficult to see the reason of their deaths. The priests find for a new Lama a child in whom the spirit of the old one has of course become incarnate; and to prove this, when he becomes four years old he identifies his royal property, and then is removed to a monastery — where he remains till his convenient and timely death.

The Tibetans are very religious. Every man has a praying-wheel in his hand, which he continually turns, even when on horseback. Piles of stones, manes, flags, and inscriptions, all of religious meaning or mystic significance, are met with in the loneliest spots. The differences in religion form a great drawback to the success of the Tibetan traveller's caravan. No Oriental will work or travel unless his stomach is full, and the follower of one religion will not eat meat killed by the believer of another faith. And none will eat aught slain, or *hallaed*, by a heretic European. That is, they will not publicly violate their vows; but Captain Bower adopted the expedient of sending a single Mussulman out to bring in the game which had been shot, when the pious man always returned with the animal's throat cut in the orthodox manner, swearing he found the game still living. A very interesting map shows the traveller's profile route, much of it above the level of the top of Mont Blanc, and at times reaching 18,760 feet above the sea level. This map gives a good notion of the Chang or great Tibetan plateau, the highest on the face of the earth, compared with which the Pamirs, called the Roof of the World, sink into insignificance. One of the most interesting features of the country explored was the vast salt lakes which lie on elevations much greater than that of the summit of Mont Blanc. The observations on so-

ciological questions—especially on polyandry, which prevails in Tibet, and, the author asserts, wisely prevails,—the illustrations and descriptions of the game and fowl of the country, are most interesting.

The journey through Morocco of a group of artists and newspaper correspondents and well-to-do Englishmen evolved the handsome book "Among the Moors." The author, Georges Montbard, is both writer and illustrator; and through a phenomenal use of descriptive adjectives he has managed to endow his narrative of this much-travelled region with a certain amount of new interest. But the book is essentially from an artist's standpoint; and its sub-title, "Sketches of Oriental Life," might better read "Sketches of Oriental Still Life"—as action there is little, and dialogue there is none. Its chapters consist of a series of vivid and often voluptuous descriptions of Moorish scenes, such as Constant and Regnault paint, and are rich in color-terms. There is not the slightest attempt at any sociological or ethnological research or information. The sense of sight is the only one appealed to—except that of smell; for the various Oriental scents and fumes and stenches—especially the latter—are dwelt upon with much minuteness, plainness of speech, and a reeking opulence of adjectives which dims that of the color-terms. The sensuousness, even sensuality, shown in the Preface, in the rhapsodic description of the vicious traits and alluring persons of the Semitic women, finds but rare outlet throughout the book, which does, however, in one or two instances, sink into repelling coarseness. Still, nothing odious or repulsive seems to have escaped the author's sight and note-book, and much of the cruelty, filth, disease, and degradation are disclosed to us. But many of the descriptions are also exceedingly beautiful word-pictures, though somewhat cloying in their continued richness, and sometimes too smoothly unctuous. The presentments in words of the architecture of the country far excel its representations by the author's pencil. The portraiture of Oriental race-types, which form the tail-pieces of all the chapters, are the most interesting and picturesque illustrations; and in spite of the author's violent invectives against the camera, these are suspiciously suggestive of dry plates and posing, and differ wholly in method from his other drawings. The frontispiece is a portrait, from a drawing by Godefroy Durand, of the handsome author—of whom it may be said that he looks precisely as one would expect the author

of such a book to look. He is a Burgundian, and his use of the English language is wonderful, showing a large vocabulary, great fitness of expression, and at times much ingenuity and inventiveness. I quote at random these passages:

"Here is a file of camels, the first we have met as yet, slouching along with that intolerable jerking of the body, that pitching insipid movement so characteristic of them. Their large feet make no sound when touching the ground; they glide on with big strides, stretching their long necks, with the undulating motion of reptiles; their hideous heads, with big flat lips, hover over yours before you begin to suspect their presence, and they leave behind them strong, acrid, persistent smells."

Of the women of Fez he writes:

"Most of the women are handsome, with a proud, savage, attractive beauty. Their attitudes are marked with a strange suppleness mixed with a surprising abruptness, and in the feline movements of their pose, astonishingly graceful, unconsciously provoking, there is a suggestion of voluptuous fatigue. Some of them, their foreheads entwined with sequins, their eyes enlarged with antimony, their eyelashes and eyebrows darkened, their brows tattooed with blue, stand erect, motionless, with folded arms, fixed eyes, the look lost in space . . . One would think, to see them thus rigid in their straight pose, magnificently attired, they were mysterious idols who had been exposed out of their venerated temples. Slim young girls with big dark eyes, and a simple silk kerchief around their heads, move about with adder-like flexibility, and their long loosened tresses flow over their shoulders. Slaves—negresses with hard profiles and sombre faces, with heavy metal rings in their ears, clad in checked garments of red or blue squares on a white ground, their waists encircled by red belts—are standing by."

It always seems ungracious, and sometimes unjust and malignant, to say that one book constantly suggests another, or seems modelled upon a predecessor; but certainly no one who has read Pierre Loti's "Into Morocco" can fail to be impressed by the strong reflection shown in this book, "Among the Moors," of the fascinating pages on Moorish life by the new Academician. The topics and descriptions, even the expressions and phrases, are astonishingly similar in both books. Sometimes the Burgundian artist excels the Frenchman, but more often the former's pages are void of that nameless intangible charm that pervades everything written by Pierre Loti. The recent books on Morocco by De Amicis and Stephen Bonnal give us many facts and phases of Mogreb life on which both Loti and Montbard are silent; and a new work by a thoughtful American traveller, Dr. Field—"The Barbary Coast"—well supplies all that Montbard's artist-regard failed to see.

"On the Wallaby" is all that "Among the Moors" is not. The story of Australian travel

is told in a rollicking, familiar way, with no attempt at fine writing. The comfortable methods of the Moorish travellers were unknown by the two Englishmen who made their journey by steerage, or before the mast, with many amusing adventures and ingenious makeshifts. It is to be hoped the general reader is not so ignorant of Australian geography, and also of Australian slang, as was one reader who noted and crossed patiently with the author the Darling, Barron, Newcastle, Flinders, Spear, and other Australian rivers, and awaited the advent of the Wallaby, only to discover, after finishing the book, that a small and carefully concealed note revealed "On the Wallaby" to be an Australianism for "on the march"—a term applied to persons tramping the bush in search of work. The book is certainly a most valuable addition to our knowledge of Australia of to-day, and gives us wonderfully vivid though simply expressed pictures of Australian life. Occasionally such a clear description as this of Barron Falls occurs :

"Imagine yourself standing on a mass of rocks, with jungle-covered hills rising, on either hand, a thousand feet above your head. Imagine yourself overlooking a river, in low water, perhaps a hundred and fifty yards in width, rushing headlong, tearing, racing in wildest confusion to hurl itself over one of the most gigantic precipices the mind of mortal man can conceive, a precipice of solid rock a thousand feet or more in height. Then fancy that fall of water crashing with the roar of a mighty ocean—a roar that can be heard many miles away—deep down into a seething, boiling cauldron of whitest foam, lying small as a half-crown in the great abyss below, out of which rises continually a dense mist holding all the colors of a king opal. Imagine all that, and you have grasped but a hundredth part of its beauty. Everything resounds with the force and majesty of the fall. Its thunder is awful; its grandeur is terrific. It is five hundred feet higher than Niagara. It is more than that—it is surely without its equal on the face of the known globe."

On the Wallaby, these Englishmen saw much that was beautiful, much that was pathetic. More than once they were in great danger. In Windorah—"bounded on three sides by despair and on the fourth by the Day of Judgment"—they were in very sore straits. But in that wild country they found as a fellow-traveller a young and comely woman, a widow, with her baby strapped to her saddle, camping in the lonely bush, and hunting for work as a bushman, searching a contract to set poles. "Poor little kinchin," she said of her baby, "it aint every kiddie, I reckon, as has to have the front of a saddle for a cradle."

"The Gypsy Road" is the story of a journey over a thousand miles, made by two bicy-

clers on their wheels, from Krakow to Coblenz, through part of Galicia, Hungary, Moravia, and Bohemia. Though told in a vivacious and intelligent style, and though seen from the unusual standpoint of the roadway instead of the railway, and on two wheels instead of four, the account contains little that is novel or startling. All the world is now close at hand, and Bohemia and Hungary have recently been much written about—for instance, in the sparkling pages of Ménie Muriel Dowie. Pliny says, *Nullus est liber tam malus, ut non aliqua parte prospicit*. This book is not at all bad, and would certainly prove most useful to intending travellers on the wheel in those gypsy lands. The illustrations, by Edmund H. New, are suggestive, though sketchy. His drawings of the initial letters of the chapters, of the cover, and especially of the title-page, are exceedingly clever and ingenious.

ALICE MORSE EARLE.

BRIEFS ON NEW BOOKS.

*Studies in
Medieval Life
and Literature.*

The late Edward Tompkins McLaughlin, of Yale University, was a man of unusual promise, and his early death removed from the educational ranks a teacher of literature having no touch of pedantry, and singularly endowed with the power of imparting to students his own intense sympathy with the beautiful in literary art. At the time of his death, little of his work had been published—only a school text of "Edward II," and a volume of selections from the English critical writers,—and it has been left to the pious care of a colleague to prepare for publication the first volume of McLaughlin's own work. This volume includes half a dozen "Studies in Mediæval Life and Literature" (Putnam), not altogether finished in form, yet distinctly deserving of preservation. Professor Lounsbury's editorial introduction to the volume gives the chief facts of interest concerning these papers and concerning the brief life of their author. It also includes some sensible reflections upon the subject of instruction in English. These reflections deal with "the easy process" of "turning the study into one of a purely linguistic character, in which the discussion of words will take the place of the discussion of literature." The following is Professor Lounsbury's opinion of such methods, and we need hardly say that it has our emphatic approval: "This is a cheap though convenient method for the teacher to evade the real work he is called upon to perform, and while it may be followed by some incidental advantages, it is almost in the nature of a crime against letters to associate in the minds of young men, at the most impressionable period of their lives, the writings of

a great author with a drill that is mainly verbal or philological." The first of the six studies in this volume is devoted to "The Mediæval Feeling for Nature," the author taking the common view that such feeling, as far as it existed at all, was rudimentary and chiefly associated with those aspects of nature which directly affect the comfort or well-being of the individual. We must confess that we have never been quite willing to accept this proposition, supported, as it must be, by negative evidence only. It takes a great deal of negative evidence to prove that human nature undergoes sensible alterations from age to age. Even the author seems to have had his doubts, for he inserted into his essay these significant sentences: "The point, however, should be observed in any inquiry into the reasons for the inadequateness of these ages' feeling for nature; that many latent sympathies may never have found a voice. Many through the centuries before our later ease of publication may have felt the modern sensations, without ever thinking of putting them into words." The remaining studies in this volume are devoted to "Childhood in Mediæval Literature," the story of Abelard and Heloise, the poems of Neidhardt von Reuenthal, the "Frauendienst" of Ulrich von Liechtenstein, and the "Meier Helmbrecht" of Wernher the Gardener. They are all interesting, and help to an acquaintance with a literary period almost absolutely unknown to the general reader of our day.

Literary uses of the Arthurian Story in four centuries. "Tennyson's Idylls of the King and the Arthurian Story from the XVIth to the XVIIth Century" (Macmillan) is the title of a literary study by Professor M. W. Maccallum, of the University of Sydney. The title is not exactly descriptive, for an introduction of more than a hundred pages discusses the beginnings and the earlier fortunes of the Arthurian tale; its Celtic *provenance*, its treatment by the chroniclers and romancers, its transformations when touched by the spirit of chivalry, and the forms which it took in the German epics, the English ballads, and the compilation of Malory. This preliminary matter is an integral part of the work, and in many respects the most interesting, since the author has availed himself of the results of recent research, such as that undertaken by Mr. Nutt and Professor Rhys. Having thus cleared the way, Mr. Maccallum proceeds to comment upon the literary uses to which the Arthurian material was put during the sixteenth, seventeenth, and eighteenth centuries. The Elizabethan dramatists, Hans Sachs, Spenser, Milton, and Blackmore, are among the writers discussed in this section of the work. We then come to "The Romantic Revival," and consider the impression made by the Arthurian legends upon minds so diverse as those of Scott, Heber, Peacock, Southey, and Wordsworth. "Tennyson's Contemporaries Abroad" and "Tennyson's Contemporaries at Home" are the subjects of the following two chapters; the first of them deals with such men as Quinet, Immermann,

and Wagner, to mention only the most familiar names; the second discusses Matthew Arnold, Mr. William Morris, Mr. Swinburne, and many others. Finally, there are four chapters upon the Tennysonian "Idylls." Our enumeration of the books and authors discussed has been very incomplete, and no one not a specialist in the subject can read Mr. Maccallum's work without being impressed to the point of surprise at the extent to which the Round Table story with its associated legends has furnished poetical material for the writers of many centuries. It is fortunate that the facts should have been thus collected, and the author must be highly praised for the attractive and scholarly character of his work.—In this connection we will make belated mention of the new and beautiful edition of Malory that came to us some months ago. It has the imprint of Messrs. J. M. Dent & Co., and is the most ambitious publication yet attempted by that house. There are to be two thick volumes, of almost quarto dimensions, only the first having yet appeared (Macmillan). The text is that of Caxton, as published in 1817 by Southey. Spelling and punctuation alone have been modernized. Professor Rhys contributes a critical and historical preface, and Mr. Aubrey Beardsley a series of fantastic illustrations in which his imagination runs riot more unrestrainedly, if possible, than usual.

When Rossetti, in 1845, went up to the Academy schools, he, with the other candidates, was required to give his name to the keeper, Mr. Jones. "When it came his turn, Rossetti, who was rather proud of his melifluous designation, greatly amused his companions and impressed the venerable official by slowly rolling out, in his rich, sonorous tones, 'Gabriel—Charles—Dante—Rossetti!'" "Dear me, sir," stammered Mr. Jones, in confused amazement, "dear me, sir, you *have* a fine name!" A fine name Rossetti undoubtedly has, and in a sense far beyond any implied by the surprised expression of the Academy official, a name now and forevermore associated with all that is most ardent in artistic aspiration, all that is most beautiful in graphic and poetic achievement. The above anecdote is taken from Mrs. J. W. Wood's book entitled "Dante Rossetti, and the Pre-Raphaelite Movement" (Scribner), one of the best books, if not the very best, yet devoted to the life and work of the great painter-poet. Until Mr. Theodore Watts shall be moved to write the definitive biography of his friend, Mrs. Wood's book will serve admirably, although it is an account of the painter rather than of the poet and the man, and although it has some slight defects of discursiveness and turgidity, and such an occasional inaccuracy as the quotation,

"O Night, Night, Night! art thou not known to me?" instead of

"O lonely night, art thou not known to me?"

The following characterization of Rossetti's work with the brush may be taken to illustrate Mrs.

Wood's manner, sympathy, and insight: "Here for the first time in English art is *colour* supreme, triumphant, as in Titian; *form* ethereal and chastened, like the visions of a *Fra Angelico*; *subjects*, rather than objects, set forth in so direct and often crude an imagery; not figures merely, but symbols; fragments of human history, actual and urgent, full of problems and wonders, weighty with meanings and desires." The illustrations of this beautiful book are deserving of particular mention, for they include the first engravings thus far made of a number of subjects. Among them are "The Boat of Love" and "Our Lady of Pity," belonging to the Corporation of Birmingham; "The Day-dream" and "Pandora," belonging to Mr. Watts; and the study for a "Head of Christ," belonging to Mr. Moncure D. Conway. We are sorry to say that the chapter on "Rossetti's Poetry," excellent as far as it goes, is much too brief to be adequate.

An Illustrated Dictionary of Medicine, Biology, and Allied Sciences. Dr. George M. Gould is the author of a number of elementary medical hand-books that have found popular favor. Encouraged by his success in this direction, he undertook, some years ago, the preparation of a much larger and more ambitious work of reference for physicians, and the result of his labor now appears in a quarto volume of about the size of Webster's or Worcester's Dictionary. The work is entitled "An Illustrated Dictionary of Medicine, Biology, and Allied Sciences" (Blakiston). There are over 1600 double-column pages and a great many cuts. Dr. Gould and his assistants have gone through an enormous mass of recent scientific literature for the purpose of collecting new words and definitions, and the fact that the work is thus brought strictly to date is not the least of its many claims to consideration. The term "allied sciences" of the title has been construed liberally, and the book is almost as much a dictionary of biology, chemistry, electricity, or microscopy as it is of surgery, therapeutics, *materia medica*, or toxicology. Hence we think it particularly important to say that Dr. Gould's dictionary belongs with the standard reference works that should be found in every well-appointed library. It is far more than a manual for the specialist in medical science. The work is distinctly encyclopedic in character, a statement which may be illustrated in many ways, but by none better than calling attention to the many tables that have been introduced. A few of the most noteworthy of these are *Bacteria* (30 pages), *Eponymic Diseases* (12 pages), *Eponymic Operations* (30 pages), *Parasites* (40 pages), *Stains and Tests* (40 pages each). The pronunciation of terms is indicated by a simple but adequate phonetic method. In the matter of spelling, a fairly conservative course has been taken. The typography of the book is very attractive, and the binding plain but substantial. Altogether, the work is one of which American scholarship has reason to be proud.

Mr. Goldwin Smith on "Questions of the Day." Mr. Goldwin Smith is nothing if not at the same time interesting, conservative, and partisan; and in all three ways his reputation is well maintained by his volume of "Essays on Questions of the Day" (Macmillan). It should also be added that even though unable to accept many of Mr. Smith's versions of history and economics, the reader will almost always be stimulated by the author's forcible style. In the face of the fall in the value of silver in June, 1893, consequent upon the action of the Indian government, it is quite amusing to read his statement that "Gold and silver are two commodities, each of which has its value settled by qualities and circumstances over which legislatures have no control." His liking for sweeping and misleading generalizations is illustrated in his claim that all our communistic societies "have failed utterly, except in the cases where the rule of celibacy has been enforced." Yet in another essay he quotes from Noyes several cases where this is not true. He might add the famous and prosperous Amana communities of Iowa, where complete family life prevails. In the first essay Mr. Smith pays his respects to socialists, single taxers, greenbackers, strikers, and co-operators. In his second essay he favors disestablishment in Great Britain. In his third, he makes a wry face over the increasing democracy of England, and longs for our constitutional restrictions on the power of the people. In other essays he opposes prohibitory legislation, woman suffrage, imperial federation, and home rule, and accounts for Russian opposition to the Jews. The rich historical reviews which introduce each essay seem often one-sided, yet they ably correct certain tendencies to an opposite bias that sometimes appears in the popular thought of the day. The book undoubtedly expresses the conservative thoughts and fears of a very influential portion of every community.

Anthropological Essays of Prof. Huxley. The seventh volume of Professor Huxley's collected essays is entitled "Man's Place in Nature, and Other Anthropological Essays" (Appleton). The contents include the three essays on "Man's Place in Nature," first published in 1863, two ethnological papers of later date, and the discussion of "The Aryan Question" that was published in 1890 in "The Nineteenth Century." The preface to this volume is brief but interesting. The author admits that the first three essays have little more than a historical interest, since their main conclusions have now become almost the commonplaces of accepted scientific truth. Referring to the reception given them thirty years ago, he says: "The Boreas of criticism blew his hardest blasts of misrepresentation and ridicule for some years; and I was even as one of the wicked. Indeed, it surprises me, at times, to think how anyone who had sunk so low could have since emerged into, at any rate, relative respectability." Although the essays in question represent what is now

an *überwundener Standpunkt*, they are still valuable as masterly examples of scientific exposition, and the moral to be drawn from their history will always be useful. Professor Huxley draws this moral in the following eloquent terms: "To my observation, human nature has not sensibly changed during the last thirty years. I doubt not that there are truths as plainly obvious and as generally denied as those contained in 'Man's Place in Nature' now awaiting enunciation. If there is a young man of the present generation who has taken as much trouble as I did to assure himself that they are truths, let him come out with them, without troubling his head about the barking of the dogs of St. Ermulphus. *Veritas prevalebit*—some day; and, even if she does not prevail in his time, he himself will be all the better and the wiser for having tried to help her. And let him recollect that such great reward is full payment for all his labor and pains."

BRIEFER MENTION.

The extension department of the University of the State of New York has published another syllabus on American history, by Professor W. H. Mace of Syracuse University. This forms a supplement to the two prepared by him last year, the first on the American revolution and the second on the American constitution. Besides the careful thought shown in the outline of events during the periods of study, the value of the three syllabuses is greatly increased by adding reprints of original documents referred to in the lecture notes. These are used as the basis of further study and research and are specially appreciated by home students or in small villages where historic papers are difficult or impossible to find. As in all the syllabuses issued by this department, a carefully selected bibliography is given at the end, with publishers' names and prices of books.

Some years ago, Mr. Brander Matthews, we think it was, published a very clever and amusing story entitled "The Documents in the Case." The story was told by printing, without comment, a series of letters, telegrams, advertisements, bills, etc. Mr. Henry M. Blossom, Jr. has taken up the idea and carried it a step farther, for the story told by "The Documents in Evidence" (St Louis: Buxton & Skinner) must be read from photographic facsimiles of the letters exchanged by the principal characters. We cannot say that it is much of a story, but the form of publication is calculated to attract attention, being both neat and novel.

Mr. Langdon S. Thompson is the author of an "Educational and Industrial System of Drawing" (Heath) embodied in no less than thirty drawing-books and manuals, and accompanied by models, colored tablets, and other apparatus. The books and manuals are thus divided: manual training, two; free hand (primary and advanced), ten; model and object, four; aesthetic and mechanical series, seven each. The entire system provides for a very complete course of instruction. "An Ideal Course in Elementary Art Education" is the title of an explanatory pamphlet accompanying the books. In this pamphlet Mr. Thompson discusses not only his own system, but also the philosophical relations of art to the general scheme of education.

NEW YORK TOPICS.

New York, July 10, 1894.

The committee in charge of the commemoration exercises in honor of the hundredth anniversary of William Cullen Bryant's birth have announced that they will take place on August 16, instead of the actual date of his birth, November 3, for the better convenience of those who are to be present. The house at Cummington, Mass., near which the celebration is to take place, is known as the Bryant Homestead. It is not, however, the house in which Bryant was born, but was the residence of his maternal grandfather, to whose home the Bryant family removed when the poet was a small child. Bryant's father settled in Cummington in 1789, ten years after the town's incorporation, and the birthplace of the poet was the log cabin built by the first settler in the place. It was composed of square-hewn logs, and it disappeared many years before Bryant's death. The latter purchased the present Bryant home-stead and farm in 1866, and built the house now occupied by his son-in-law, Mr. Parke Godwin, at that time. The homestead itself is the property of his daughter, Miss Bryant. Mr. Godwin is now as venerable and striking in appearance as was Bryant himself, and will make an ideal presiding officer for this important occasion. His noteworthy discourses at the commemorative meetings in honor of the deaths of George William Curtis and Edwin Booth, held by the Century and Players Clubs, are fresh in the memory of all New Yorkers. He is perhaps the last of the orators of the old school left in this city. Mr. John Howard Bryant, the younger brother of Mr. Bryant, and himself a poet of some note, now residing at Princeton, Ill., will attend and participate in the Bryant centennial.

"A London Rose, and Other Rhymes," by Mr. Ernest Rhys, already mentioned in this correspondence, will shortly be published by Messrs. Matthews & Lane, of London, and by Messrs. Dodd, Mead & Co., of New York. Mr. Rhys's experiments with Kymric measures in English verse seem to be quite successful. Among these poems and ballads of Wales is an old favorite, "The Wedding of Pale Bronwen," which first appeared in the New York "Independent." The volume also includes Mr. Rhys's fine poem, "Chatterton in Holborn," which makes one of a section of "London Rhymes."

"Pembroke," by Miss Wilkins, continues to receive most flattering notices in the English reviews, some of which declare this novel to be the author's most important effort thus far. It is curious to observe that in a list of the seventeen most popular books, according to June sales in England, given by the London "Bookman," only two are by American authors—"Pembroke," and "Tom Sawyer Abroad," by Mark Twain.

Messrs. Harper & Brothers announce two new novels by authors comparatively unknown to this country, "Music Hath Charms," by V. Munro Ferguson, and "The Maiden's Progress" by Violet Hunt. The first of these deals with some interesting points in the relations of the young men and women of to-day; the second is evidently reactionary in character, as it is intended to show the dangers which may be encountered through ignoring the conventions and conformities of society. Both will be suitable for summer reading.

The new building of the "Cosmopolitan Magazine" at Irvington-on-the-Hudson is progressing rapidly, Mr. John Brisben Walker devoting much personal attention to its construction. It will be a handsome affair, de-

signed in the popular Italian Renaissance style. It will be nearly 300 feet long and 75 feet wide, occupying a conspicuous site on the shore of the Hudson. The central dome of three will be surmounted by a reproduction of one of the World's Fair groups. A special siding has been laid down from the railroad which runs below the building, and a chute or tunnel has been constructed from the basement of the building to this siding for the receipt of paper and ink and the delivery of magazines, some ten carloads of which go out each month. The saving in carting and transfers made in this way will be enormous. The building is situated on the old Barney estate, Mr. Walker himself having taken up his residence in the Barney house. He now expects to remove the publishing plant from New York to Irvington before September 15. Prof. Arthur Sherburne Hardy will remain in charge of the New York editorial office. I notice, by the way, that four Smith College girls have dramatized Professor Hardy's "Passe Rose," and that a performance was given last month by some of the students. The dramatization of this novel for the professional theatre has often been talked of here, and may yet be attempted.

ARTHUR STEDMAN.

LITERARY NOTES AND MISCELLANY.

The historian Gibbon, who died in 1794, will be the subject of a celebration in the autumn, under the care of the Royal Historical Society.

Mr. J. G. Cupples, the Boston publisher, has associated with himself as partner Mr. H. W. Patterson, the style of the new firm being Cupples and Patterson.

The Walt Whitman Fellowship has elected Mr. Daniel G. Brinton president, Mr. Horace L. Traubel secretary and treasurer, Messrs. R. G. Ingersoll, John Burroughs and others vice-presidents.

"Le Monde Moderne," an illustrated monthly of the American type, will begin publication next November. Each number will have 160 pages, and *circa* 100 illustrations, and will be sold for thirty sous.

The "Letters of Franz Liszt," reviewed in our last issue, was credited by mistake to Messrs. Longmans, Green & Co. The work is published in this country by Messrs. Charles Scribner's Sons, to whom we make our apologies.

The unpublished letters of Lowell written to Edgar Poe during the years 1842-4, to appear in "Scribner's Magazine" for August, will prove more interesting than most of such correspondence, not only on account of the information they give concerning the early literary interests and ambitions of the two authors, but especially for their perfect frankness and revelation of the cordial personal relations that marked Lowell's young admiration for Poe, before the days of "The Fable for Critics."

Messrs. D. Appleton & Co. are about to publish by subscription a two-volume work on "The United States of America," edited by Professor N. S. Shaler. We quote the titles of a few specimen chapters. "What Nature Has Done for the West," by Professor Shaler; "The North American Indians," by Major J. W. Powell; "The Pacific Coast," by Mr. H. H. Bancroft; "Our Military Resources," by Colonel T. A. Dodge; "Productive Industry," by Mr. Edward Atkinson; "Education in the United States," by Dr. W. T. Harris; "Science in America," by President D. C. Gilman; and "American Literature," by Mr. C. D. Warner.

The Columbian Exposition has given rise, first and last, to a good amount of poetry. Just a year ago THE DIAL published (July 16, '93) Mr. Gilder's lines entitled "The Tower of Flame," written on the occasion of the burning of the Cold Storage Warehouse, with its tragic accompaniment of the loss of the lives of nearly two-score firemen. Another poet, Miss Florence Wilkinson, now commemorates the recent more spectacular though happily less tragic event by which all the great buildings bordering the Court of Honor were obliterated almost in an hour, leaving alone the colossal gilded figure of Columbia standing unscathed amid the ruins.

TRANSFIGURATION.

(Jackson Park, July 5, 1894.)

I.

In glimmering solitude she lay, a melancholy dream ;
The golden Goddess gazed no more
On curious crowds, the surge and roar
Of human stream.

About her vacant palaces the lazy lake-gull flew ;
Her carven eagles high upraised,
An empty vaunt, where no one gazed,
Against the blue.

Untrodden, sloped her marble steps down to the dim lagoon ;
Where myriad brilliances had quavered,
Now in its quiet waters wavered
The sickle moon.

A buried bourg she might have been, forgotten long ago,
Where, 'neath deep strata of the soil,
Still, fluted columns wreath and coil,
Still, statues glow.

II.

But one midsummer's night she woke from marble dreams of
Greece,
And saw the ruin men had done,
Spoiling her temples, one by one. . . .
Better to cease !

Once more to draw the slavish crowd ! One last illumination !
To let the elements defend her,
And snatch her palaces, in splendor,
From degradation !

A Bacchanalian reveller she, with death intoxicated !
Red-flushed with triumph over shame,
She wreathed her sculptured halls in flame. . . .
The people waited.

They watched the wild transfiguration, standing in awe, aloof ;
They saw her lurid towers crumble,
They heard the doom, the din, the rumble
Of ruining roof.

Her soul exhaled in fire and smoke, fled as a comet flashes. . . .
But still the golden Goddess stands,
Outstretching calm Olympian hands
O'er heaps of ashes.

FLORENCE WILKINSON.

THE PAPERS AND MAGAZINES OF BULGARIA.

A correspondent of "Book News," writing from Berlin, has the following upon the recent intellectual development of Bulgaria: "Within this little territory, until recently almost as Oriental in character as any of the provinces of Asia Minor, are now published seventy-three newspapers and magazines, not including two in Constantinople, and one in Salonica, devoted to Bulgarian interests. Of these, twenty-one are political, and eight are official organs, either of the central or provincial government. Among the rest, twelve are literary or scientific reviews, three are judicial, three military, one is a 'Home Journal,' and one is a 'Journal of Fash-

ion,' published, strange to say, not in Sofia, the capital, but in the little town of Sevlievo, deep in the innermost fastnesses of the Balkan Mountains. Of the political papers, four are socialistic. The chief organ of the government is the 'Swoboda' (Freedom); its most active opponent is the 'Swobodno Slovo' (Free Speech), both published in Sofia. The Bulgarians are a branch of the great Slavic race, to which we are apt to attribute a degree of intellectual inactivity amounting almost to torpor; there can be no better evidence to the contrary than this sudden awakening of popular interest in affairs, under the happy influence of a few years of comparative freedom."

TOPICS IN LEADING PERIODICALS.

July, 1894 (Second List).

Allen, William V. Albert Shaw. *Review of Reviews*. *Antarctic*. Illus. A. W. Greely. *Cosmopolitan*. "A. P. A." The. W. J. H. Traynor. *North American*. Battle-ship, Evolution of a. Illus. *Century*. British Politics. Goldwin Smith. *North American*. "Coxeyism." Illus. William T. Stead. *Rev. of Reviews*. Egypt, France and England in. *Madame Adam*. No. Am. "Fiegen Blätter," The. Illus. *Century*. Gold Export and Its Dangers. *Social Economist*. "Gresham" Law, The. *Social Economist*. High Buildings in England and America. *Chautauquan*. Holy Sepulchre, Life at the. *North American*. Japan, Justice for. B. O. Flower. *Arena*. Kantian Theism. The. C. W. Hodge, Jr. *Presbyterian Rev.* Kosuth, Louis. Illus. *Madame Adam*. *Cosmopolitan*. Lucretius. R. Y. Tyrrell. *Atlantic*. Mayor and the City, The. H. N. Shepard. *Atlantic*. Monetary Reform in Santo Domingo. *Atlantic*. Monism in Arithmetic. Hermann Schubert. *Monist*. Monometallism and Protection. C. S. Thomas. *Arena*. Moses of the Critics. W. H. Green. *Presbyterian Review*. Napoleonic Medals, Rare. Illus. *Cosmopolitan*. Occult Science in Thibet. Heinrich Hensoldt. *Arena*. Outdoor Sports. Illus. J. H. Mandigo. *Chautauquan*. Painting at the Fair. J. C. Van Dyke. *Century*. Philosophy and Industrial Life. J. Clark Murray. *Monist*. Romanes, George John. Paul Carus. *Monist*. Schubert, Franz. Antonin Dvorak. *Century*. Senate, Attack on the. C. D. Warner. *Century*. Socialism vs. Protection. *Social Economist*. South Carolina Liquor Law, The. *North American*. "Star Spangled Banner," The. Illus. *Century*. Universities of Italy. F. Martini. *Chautauquan*. Whittier's Religion. W. H. Savage. *Arena*. Woman's Enfranchisement. J. L. Hughes. *Arena*.

LIST OF NEW BOOKS.

[The following list, embracing 44 titles, includes all books received by THE DIAL since last issue.]

BIOGRAPHY AND MEMOIRS.

Memoirs of Edmund Ludlow, Lieutenant-General of the Horse in the Army of the Commonwealth of England, 1625-1672. Edited, with appendices, by C. H. Firth, M.A. 2 vols., with portrait, 8vo, uncut. Macmillan & Co. \$9. General Washington. By General Bradley T. Johnson. Illus., 12mo, gilt top, uncut, pp. 338. Appleton's "Great Commanders." \$1.50.

REFERENCE.

Illustrated Dictionary of Medicine, Biology, and Allied Sciences. Including the pronunciation, accentuation, etc., of the terms used. By George M. Gould, A.M., M.D. (Based upon recent scientific literature.) Large 8vo, pp. 1633. P. Blakiston, Son & Co. \$10.

GENERAL LITERATURE.

Classical Studies in Honour of Henry Drisler. Illus., 8vo, pp. 310. Macmillan & Co. \$4. Verona, and Other Lectures. By John Ruskin. Illus. from drawings by the author, 8vo, pp. 204. Macmillan & Co. \$2.50.

Prose Fancies. By Richard Le Gallienne. With portrait, 12mo, uncut, pp. 204. G. P. Putnam's Sons. \$1. The Temple Shakespeare: The Comedy of Errors, and Measure for Measure. With prefaces, etc., by Israel Gollancz, M.A. 18mo, gilt top, uncut. Macmillan & Co. Each, 1 vol., 45 cts.

POETRY.

The Tragedies of Euripides in English Verse. By Arthur S. Way, M.A., author of "The Iliad Done into English Verse." In 3 vols. Vol. I., 12mo, uncut, pp. 424. Macmillan & Co. \$2.

Selections from the Poems of Arthur Hugh Clough. With portrait, 16mo, uncut, pp. 208. Macmillan's "Golden Treasury Series." \$1.

Sketches in Rhyme. By Jeaf Sherman, author of "The Gyralune." 16mo, gilt top, uncut, pp. 107. Chicago: The Mount Co.

FICTION.

Carlotta's Intended, and Other Tales. By Ruth McEmery Stuart, author of "A Golden Wedding." Illus., 12mo pp. 277. Harper & Bros. \$1.50.

An Interloper. By Frances Mary Pearn, author of "Catherine." 12mo, pp. 315. Harper & Bros. \$1.25.

A Pound of Cure: A Story of Monte Carlo. By William Henry Bishop. 16mo, pp. 200. Chas. Scribner's Sons. \$1.

Tales of the Maine Coast. By Noah Brooks. 16mo, pp. 271. Chas. Scribner's Sons. \$1.

Rudin. By Ivan Turgenev; trans. by Constance Garnett. With portrait, 16mo, gilt top, pp. 260. Macmillan & Co. \$1.25.

After the Manner of Men: A Novel of To-day. By Robert Appleton, author of "Viera." 12mo, pp. 406. Boston: Franklin Pub'g Co. \$1.

Between Two Forces: A Record of a Theory and a Passion. By Flora Helm. 12mo, pp. 238. Arena Pub'g Co. \$1.50.

A Burne-Jones Head, and Other Sketches. By Clara Sherwood Rollins. With frontispiece, 16mo, pp. 164, gilt top. Lovell, Coryell & Co. \$1.

Three Weeks in Politics. By John Kendrick Bangs, author of "Coffee and Repartee." Illus., 24mo, pp. 82. Harper's "Black and White Series." 50 cts.

Five o'Clock Tea. By W. D. Howells. Illus., 24mo, pp. 46. Harper's "Black and White Series." 50 cts.

NEW NUMBERS IN THE PAPER LIBRARIES.

Appleton's Town and Country Library: A Daughter of Music, by G. Colmore; 16mo, pp. 371. 50 cts.

Rand, McNally's Rialto Series: A Modern Rosalind, by Edith Carpenter; 12mo, pp. 251.—The Red House, by "The Duchess"; 12mo, pp. 259. Each, 50 cts.

Lippincott's Select Novels: Every Inch a Soldier, by John Strange Winter; 12mo, pp. 282. 50 cts.

Longmans' Paper Library: A Moral Dilemma, by Annie Thompson; 12mo, pp. 312. 50 cts.

Harper's Franklin Square Library: Van Bibber and Others, by Richard Harding Davis; illus., 12mo, pp. 249, 60 cts.—The Women's Conquest of New York, by a Member of the Committee of Safety of 1908; 12mo, pp. 84, 25c.

The Mascot Library: The Sorrows of Werther, by Johann Wolfgang von Goethe; 12mo, pp. 249. 50 cts.

NATURE.

Our Home Pets: How to Keep Them Well and Happy. By Olive Thorne Miller. Illus., 16mo, pp. 273. Harper & Bros. \$1.25.

PSYCHOLOGY AND METAPHYSICS.

The Psychic Factor: An Outline of Psychology. By Charles Van Norden, D.D. 12mo, uncut, pp. 223. D. Appleton & Co. \$1.25.

The Elements of Metaphysics: Being a Guide for Lectures and Private Use. By Dr. Paul Deussen; trans. by C. M. Duff. 12mo, pp. 337. Macmillan & Co. \$1.50.

Matter, Ether, and Motion: The Factors and Relations of Physical Science. By A. E. Dolbear, Ph.D., author of "The Telephone." 12mo, pp. 407. Lee & Shepard. \$2.

ETHNOLOGY AND ARCHAEOLOGY.

Primitive Civilizations; or, Outlines of the History of Ownership in Archaic Communities. By E. J. Simcox, author of "Natural Law." In 2 vols., 8vo, uncut. Macmillan & Co. \$10.

Journal of American Ethnology and Archaeology, Vol. IV. Edited by J. Walter Fewkes. Illus., 8vo, uncut, pp. 126. Houghton, Mifflin & Co. \$2.

The Maya Year. By Cyrus Thomas. 12mo, uncut, pp. 64. Government Printing Office.

The Pamunkey Indians of Virginia. By John Garland Pollard. 12mo, uncut, pp. 19. Government Printing Office.

Bibliography of the Wakashan Languages. By James Constantine Pilling. 12mo, uncut, pp. 70. Government Printing Office.

EDUCATION.—BOOKS FOR SCHOOL AND COLLEGE.

The Special Kinesiology of Educational Gymnastics. By Baron Nils Posse, M.G. Illus., 8vo, pp. 380. Lee & Shepard. \$3.

Dialogus De Oratoribus P. Cornelii Taciti. Edited with Prolegomena, Notes, etc., by Alfred Gudeman. 8vo, pp. 447. Ginn & Co. \$3.

A Laboratory Manual of Physics and Applied Electricity. Arranged and edited by Edward L. Nichols. In 2 vols. Vol. I. Junior Course in General Physics, by Ernest Merritt and Frederick J. Rogers. 12mo, pp. 294. Macmillan & Co. \$3.

The Cult of Asklepios. By Alice Walton, Ph.D. 8vo, pp. 136. "Cornell Studies in Classical Philology." Ginn & Co. \$1.25.

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